BEE GEES

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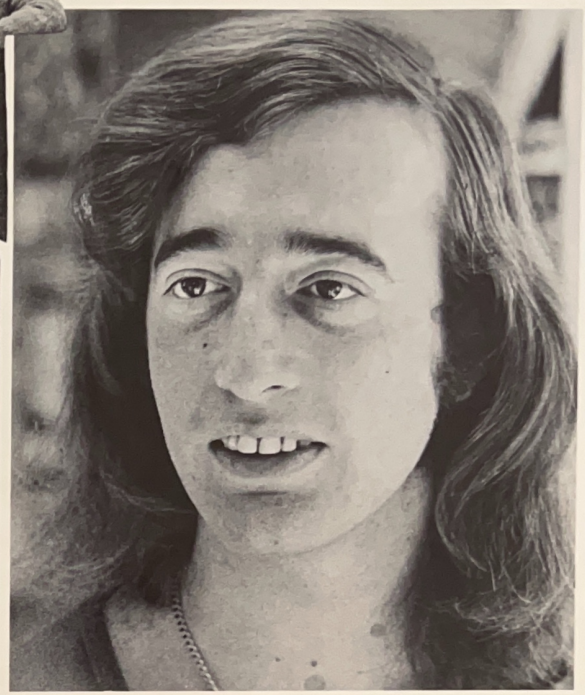
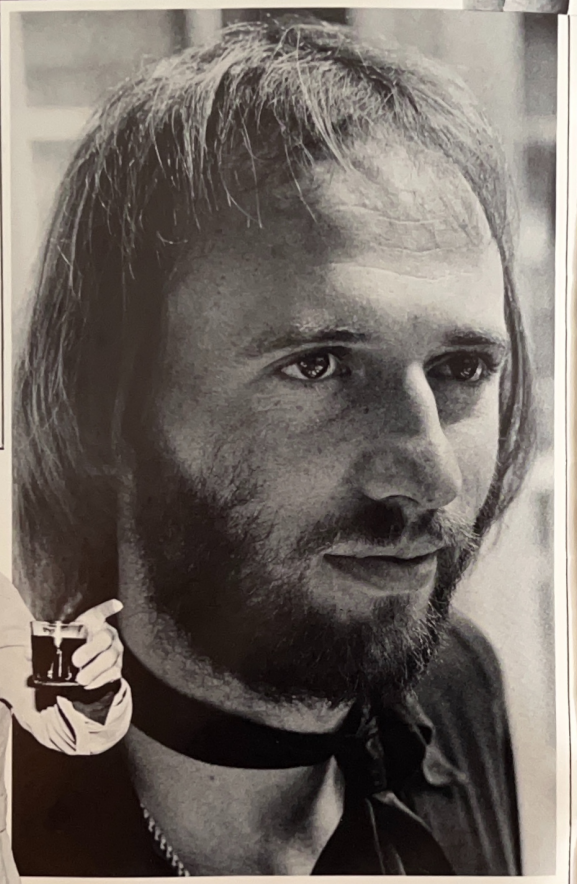
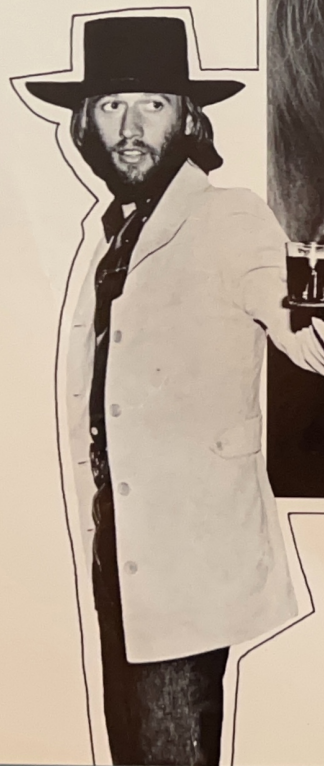






BEE GEES 20ths

Already performing are Barry at 12 (left), Robin (center) and Maurice (right) at 9.

This year the three Gibb brothers, who collectively form The Bee Gees, celebrate their twentieth year in showbusiness. They first appeared together in 1955 entertaining the crowds between shows at a Manchester Cinema for only a shilling each. Since then they have sold more than 25 million records throughout the world, have had many of their compositions recorded by the world's leading pop artists and through their extensive international tours they have become one of music's most popular acts. Robert Stigwood and R.S.O. Records are proud to mark The Bee Gees 20th Anniversary with their latest album "Main Course" and single "Jive Talkin".

Barry (center) at 8 flanked by Robin and Maurice at 5 entertaining neighbors.

The Bee Gees in Australia, 1962.

Germany, 1968.

Act I: "Arrival and Success"

One foggy English eve back in '67 three young men stepped off a ship just in from Australia. The five week journey had brought brothers Barry, Robin and Maurice Gibb, the Bee Gees, to Britain.

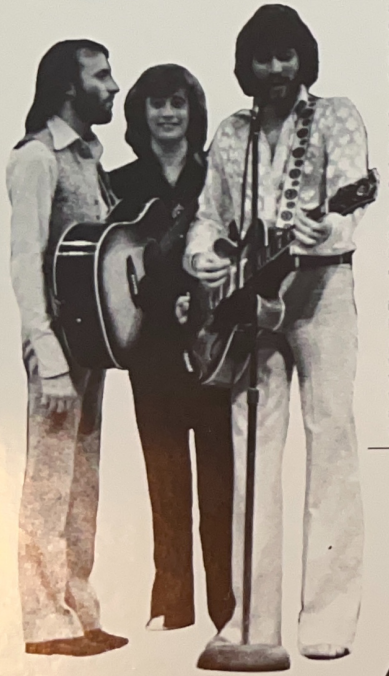
Barry reminisces, "We came off the ship and the first people we met was another group. They said, "Go back, go back, the Walker Brothers are nothing any more. It's all Eric Clapton now.' We talked awhile and they really tried to dissuade us from trying to make it in England. That more or less gave us the added incentive to give it a go."

Contrary to common belief the Bee Gees weren't the top group in Australia and they hadn't scored a string of hits. In fact they were literally on the ship to England when they received word of their first chart-topper, "Spicks And Specks". But it was too late, they had already decided on a fresh start.

"When we arrived in England our producer told us we could use an orchestra. We went, 'What?'. We could not believe it. That's what we wanted in Australia but couldn't get. Within five weeks we released a single, "New York Mining Disaster" and "I Can't See Nobody", explained Maurice.

This single and the next three, all released in 1967, went top fifteen in America (not to mention the score of other countries where they did likewise). So the worldwide hits had come. And the tours too. (One of the early tours featured a concert at London's Royal Albert Hall—the Bee Gees were backed by a sixty piece orchestra, a choir and a Royal Air Force Brass Band!)

The Bee Gees, a group with a totally new and fresh approach to rock music and the rock ballad had definitely arrived.



The albums also threw the music world on its collective ear. The classic "Bee Gees First" is still much discussed and praised; a collection of songs at least equal to anyone's. The unique Bee Geeian style developed even further with the second L.P., "Horizontal" and "classical rock" was here to stay.

The Bee Gees' first American top tenner came in '68 with "I've Gotta Get A Message To You". This was the first of two singles that were to be taken from the third Bee Gees' L.P., "Idea". The second one was, "I Started A Joke" which was even a bigger smash than "Message", going to the top five spot in the charts.

Act II: "Hassles and Separate Ways"

In '69 intergroup problems and pressures culminated in Robin leaving the band. His split was surrounded by quite a hullabaloo. After all, Barry and Maurice were his brothers. The English press had a field day interviewing, postulating and generally making the whole thing seem a lot nastier than it actually was.

Barry and Maurice continued to record and release records as the Bee Gees while Robin recorded solo. His debut single, "Saved By The Bell" was an enormous smash in nearly all parts of the world, except America. It only failed to hit number one in England due to the Rolling Stone's "Honky Tonk Woman"'s refusal to budge.

Soon after Barry and Maurice followed their incredible "Tomorrow Tomorrow" with "Don't Forget To Remember", which topped the U.K. charts. They released a very fine album, "Cucumber Castle" which featured songs from the British T.V. special of the same name.

Robin released a solo L.P., "Robin's Reign", of which he says, "In my own eyes I didn't finish the album. It wasn't something that I was into. It didn't have the continuity I wanted. It only came out because Polydor wanted it to."

While America had quieted for the Bee Gees during the split, other countries still revered them. For instance in Germany where in the beginning they became bigger than the Beatles or Stones; during one point in the split the last L.P. recorded with Robin, the magnificent double set, "Odessa" was number one and the earlier L.P., "Idea" was also in the top five. At the same time Robin topped the German singles charts, while Barry and Maurice had both "Don't Forget" and "Tomorrow" in the top fifteen.

The next crisis came when Barry and Maurice decided to call it quits. Each went off and recorded solo L.P.'s and singles. (The 45s were released but the albums have never been.) It looked like the end of the Bee Gees.

Act III: "Reunion and Bigger Than Ever" or "Hello, Hello, We're Back Again"

After two years the brothers decided to give it another go. The first music to emerge from their reunion was the world-wide smash hit, "Lonely Days". This record gave them their first American number one—a fitting beginning to a new era in their evolution. An excellent L.P. came next, appropriately titled, "Two Years On".

The following single, "How Can You Mend A Broken Heart" turned out, not only to be bigger than "Lonely Days" ("Heart" was number one for a month) but it was one of the year's most recorded tunes.

INTERVIEWS

The ensuing L.P., "Trafalgar" was even heavier on classical influence than the early albums. Would the Bee Gees consider doing a full "opera" i.e. "Tommy"?

BARRY: "It's a good idea alright but I don't know if it's a good idea for us."

ROBIN: "We've done a thing that other people have copied. We look for new ideas that are exclusive to the Bee Gees and what we've been doing."

BARRY: "We like to put a whole story in one song rather than one story on one album."

ON THE SUBJECT OF TOURING:

ROBIN: "We try to play at only philharmonic-type places...the music we have to offer wouldn't really be appreciated at Madison Square Garden."

MARUICE: "We'd rather have the people sit and listen than scream and yell their heads off."

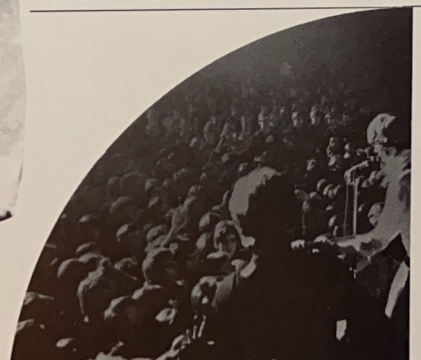
ROBIN: "At the time we were coming up as a big teenybopper group. Then suddenly someone heard us singing and said, 'Stop the crowds, wait a minute these guys are doing things'."

MAURICE: "It used to annoy us immensely. They'd be going raving mad, screaming their heads off and we'd be doing 'Holiday'. We'd be playing a lovely melody thing with a big orchestra and they'd be shrieking, 'Barry, Maurice, Robin'."

BARRY: "We've been through all the stages, struggling and then hitting it big, we've split and reformed, had number ones, toured the world. Of course we want to continue improving in all areas but our main concern now is strong L.P.'s."

And where are the Bee Gees currently? Well there's a good chance that they're either recording their next smash single or superb L.P. or...they're off in some part of the world singing and playing to an appreciative audience.

The Bee Gees—a fine tradition.



THE SINGERS WRITE THEIR SONGS

Barry, Robin and Maurice Gibb rank with the most prolific songwriters in popular music. Since arriving in England in 1967 they have only recorded their own self-penned tunes. And these tunes have been covered by hundreds of artists. Artists as diverse as Elvis to Jose Feliciano. Cher to Janis Joplin and Al Green to Andy Williams.

The Bee Gees' Songs Covered by Various Artists

ELVIS PRESLEY—*WORDS*
AL GREEN—*HOW CAN YOU MEND A BROKEN HEART*
JANIS JOPLIN—*TO LOVE SOMEBODY*
RICHIE HAVENS—*I STARTED A JOKE*
NINA SIMONE—*IN THE MORNING (MORNING OF MY LIVE), TO LOVE SOMEBODY, I CAN'T SEE NOBODY*
STAPLE SINGERS—*GIVE A HAND, TAKE A HAND*
ENGELBERT HUMPERDINCK—*SWEETHEART, WORDS, I.O.I.O.*
JOSE FELICIANO—*AND THE SUN WILL SHINE, I'VE GOTTA GET A MESSAGE TO YOU, FIRST OF MAY, MARLEY PURT DRIVE*
JOHNNY MATHIS—*RUN TO ME, HOW CAN YOU MEND A BROKEN HEART*
CHER—*HOW CAN YOU MEND A BROKEN HEART*
ANDY WILLIAMS—*HOW CAN YOU MEND A BROKEN HEART*
TOM JONES—*WORDS, LET THERE BE LOVE, TO LOVE SOMEBODY*
ERIC BURDON AND THE ANIMALS—*TO LOVE SOMEBODY*
THE FLYING BURRITO BROTHERS—*TO LOVE SOMEBODY*
ROBERTA FLACK—*TO LOVE SOMEBODY*
VIKKI CARR—*HOW CAN YOU MEND A BROKEN HEART*
DEAN MARTIN—*SWEETHEART*
NIGEL OLSSON—*ONLY ONE WOMAN*
LYN ANDERSON, GLEN CAMPBELL, DALLAH LAVI, CILLA BLACK, ROY ORBISON—*WORDS*
RAY CONNIFF, SARA VAUGHAN BRENDA LEE—*RUN TO ME*
PAUL MAURIAT—*LONELY DAYS, MELODY FAIR*
CILLA BLACK—*WITH THE SUN IN MY EYES*
LULU—*I STARTED A JOKE, DON'T FORGET TO REMEMBER, MARLEY PURT DRIVE, TO LOVE SOMEBODY, MELODY FAIR*
DEMIS ROUSSOS—*DOWN THE ROAD*
DONNA FARGO—*WORDS*
PERCY SLEDGE— *GOTTA GET A MESSAGE TO YOU*

BEE GEES DISCOGRAPHY

SINGLES: NOTE: A-sides which have never appeared on any American L.P. are in bold. B-sides which have never appeared on any American L.P. are listed and in bold in chronological order of release.

SPICKS AND SPECKS/ **I AM THE WORLD** (U.K. ONLY)
NEW YORK MINING DISASTER
TO LOVE SOMEBODY
HOLIDAY (U.S.A. ONLY)
MASSACHUSETTS/**SIR GEOFFREY SAVED THE WORLD**
WORDS/**SINKING SHIPS**
JUMBO/THE SINGER SANG HIS SONG
I'VE GOTTA GET A MESSAGE TO YOU
WORLD (U.K. ONLY)
I STARTED A JOKE (U.S.A. ONLY)
FIRST OF MAY
TOMORROW TOMORROW/ SUN IN MY MORNING
DON'T FORGET TO REMEMBER
I.O.I.O./IF I ONLY HAD MY MIND ON SOMETHING ELSE
LONELY DAYS
HOW CAN YOU MEND A BROKEN HEART/ **COUNTRY WOMAN**
DON'T WANNA LIVE INSIDE MYSELF
MY WORLD/**ON TIME**
RUN TO ME
ALIVE
SAW A NEW MORNING
WOULDN'T I BE SOMEONE/ **ELISA**
MR. NATURAL/**IT DOESN'T MATTER MUCH TO ME**
THROW A PENNY (U.S.A. ONLY)
CHARADE
JIVE TALKIN'

Four solo singles were also recorded:

ROBIN: SAVED BY THE BELL—available on BEST OF THE BEE GEES, VOLUME II and the B-side is included on his solo L.P.

ONE MILLION YEARS—is available on a German double album, BEE GEES BEST and in the U.K. on a British budget L.P., GOTTA GET A MESSAGE TO YOU.

BARRY: I'LL KISS YOUR MEMORY/THIS TIME—see L.P. list for A-side availability. The B-side is only available on the single.

MAURICE: RAILROAD/I'VE COME BACK—see L.P. list for A-side availability. The B-side is available only on the single.

ALBUMS:

American and British

BEE GEES FIRST
HORIZONTAL
IDEA
ODESSA
CUCUMBER CASTLE
TWO YEARS ON
TRAFALGAR
TO WHOM IT MAY CONCERN
LIFE IN A TIN CAN
MR. NATURAL
MAIN COURSE

also available.....

BEST OF BEE GEES
BEST OF BEE GEES, VOLUME II
ROBIN'S REIGN
RARE, PRECIOUS AND BEAUTIFUL, VOLUME ONE, TWO AND THREE (Volume III was never released in the U.S. All three L.P.s consist of tracks recorded in Australia before 1967).

Additional L.P.s that include hard to find tracks, i.e. B-Sides etc. include:

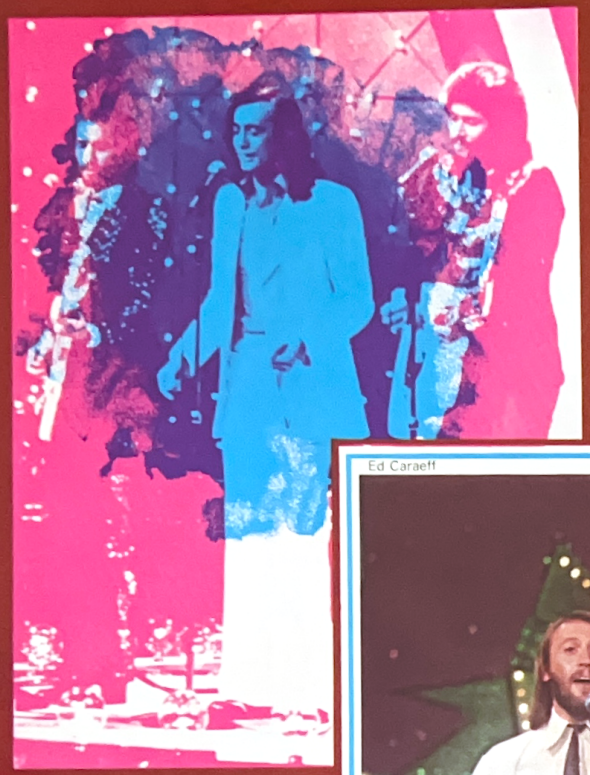
MASSACHUSETTS—an English budget L.P. which includes "Tomorrow, Tomorrow", "Sir Geoffrey Saved The World", "Sinking Ships", "The Singer Sang His Song", "On Time" and the British B-Side of "Massachusets ", called "Barker Of The U.F.O."

INCEPTION/NOSTALGIA—this is a double German release that features songs recorded in Australia and also Bee Gee renditions of other writers' songs. Among the 24 tracks are included three Beatles' numbers, "Daydream", "The Twelfth Of Never", "Somewhere" (from West Side Story), "You're Nobody Till Somebody Loves You" and more with an additional twelve Bee Gees' compositions.

BEE GEES BEST—a double album released in Germany that features some rare tracks. Maurice's solo single, "Railroad", Barry's, "I'll Kiss Your Memory", Robin's "One Million Years", and two songs which were recorded in Australia, the Lovin' Spoonful's, "Daydream" and the original version of "In The Morning".

BEST OF THE BEE GEES, VOLUME II—another German release that features "One Million Years", "Railroad", "I'll Kiss Your Memory" and "Tomorrow, Tomorrow".

GOTTA GET A MESSAGE TO YOU—an English budget L.P., which includes "Elisa", "Jumbo", "One Million Years", "I'll Kiss Your Memory", "Railroad", "It Doesn't Matter Much To Me" and "I Am The World".



Ed Caraeff

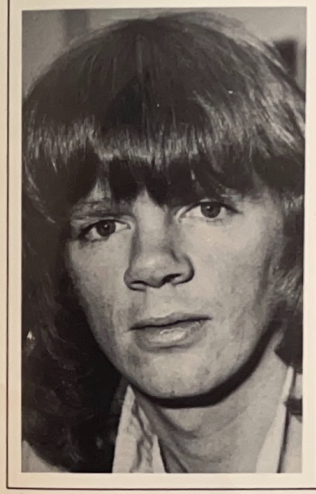
Renee Schrebiber

GEOFF WESTLEY
Musical Director
Born Bromley, Kent on 24th May 1949. Geoff has been working with The Bee Gees since 1972. When in London, Geoff works as musical director for various London musicals, including "Jesus Christ Superstar" as well as session work with major artists. Prior to this he won a scholarship to attend London's Royal College of Music to study flute and piano. His musical influences are every piece of music he ever heard. His favorite singles are Highway Code—The Mastersingers, Close To You—Christopher Neil, Solid State Brain—Christofer Rainbow.

ALAN KENDALL
Lead Guitar
Born in Nelson, Lancashire, 9th September 1944. Alan has been with The Bee Gees since 1970. Prior to his association with The Bee Gees, Alan worked with Toe Fat, who toured the U.S.A. with Eric Clapton's Derek and the Dominoes. He lives in London with his Swedish wife Lissa and daughter Heidi. He has worked previously with Glass Menagerie and Chris Ryan and the Questions. Self taught, he lists his musical influences as Buddy Holly, B.B. King and Peter Greeve and his favorite singles as Eleanor Rigby—The Beatles, Drift Away—Doby Gray and Sally Gee-Wings.

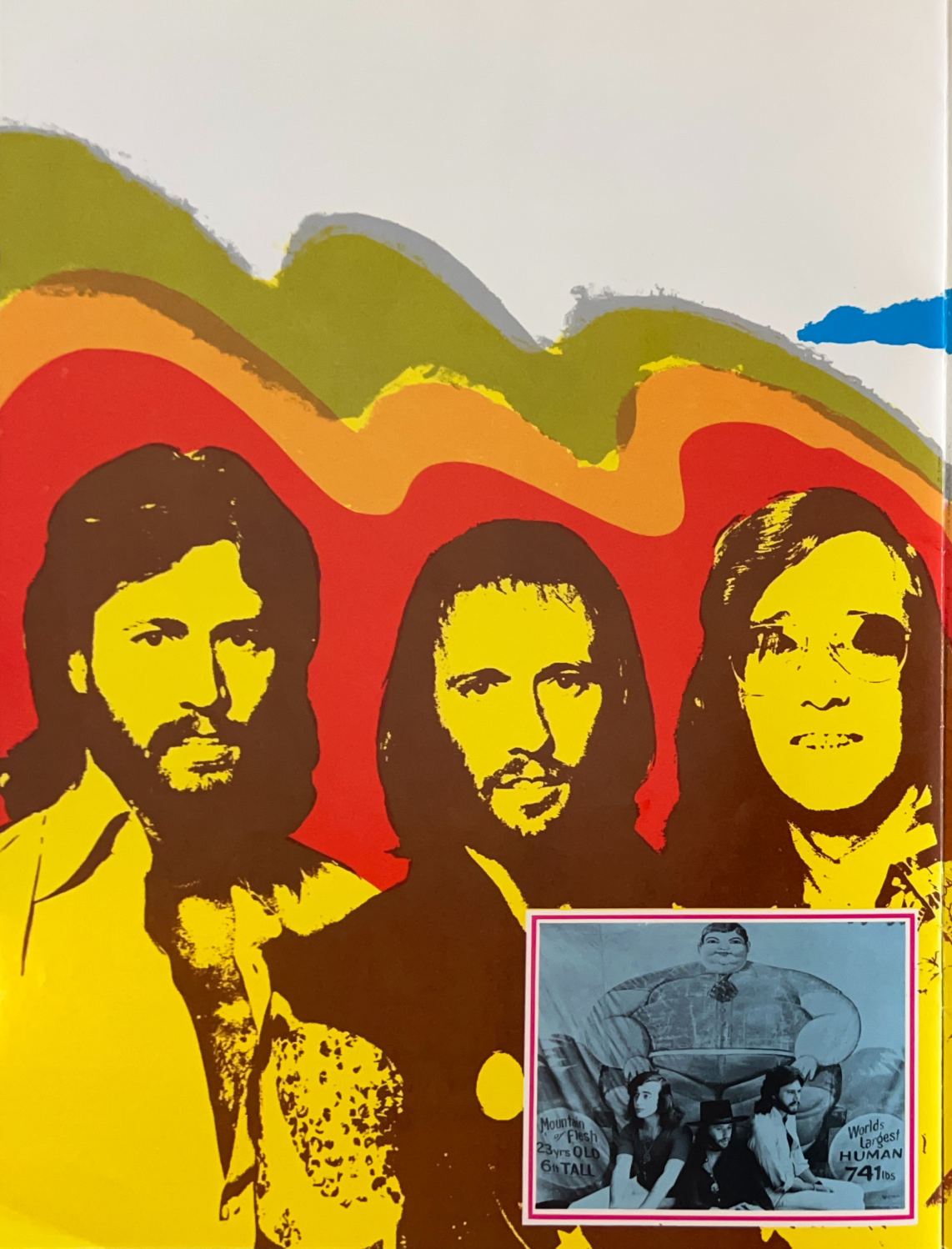
DENNIS BYRON
Drums
Born Cardiff, Wales on 14th April 1948. Dennis has been with The Bee Gees since 1972. Before joining the Bee Gees, Dennis was with Blue Weaver in Amen Corner, one of the top groups in Europe in the late 1960's. His first group was Brother John and the Witnesses. Self-taught he lists his musical influences as The Beatles, The Allman Brothers, The Meters, Little Feat and his favorite singles as Hey Jude—The Beatles, Midnight Train to Georgia—Gladys Knight and the Pips.

ROBERT STIGWOOD
Mr. Stigwood is founder of the Robert Stigwood Organization which is active in films, TV, music publishing records and tapes, stage productions and artists' management, which from the onset included The Bee Gees. He produced "Hair" in London and Jesus Christ Superstar which he co-produced with Universal Pictures when filmed. He acquired Associated London Scripts which included film and stage artists and radio and television writers. In 1973 he launched his own record label—R.S.O. Records which included The Bee Gees, Blue and Eric Clapton. More recently he produced Ken Russell's smash film version of "Tommy" by Peter Townshend of the Who.



ARIF MARDIN
Producer
Arif Mardin is considered to be one of rock's most successful record producers. He has worked with The Bee Gees since 1973 and produced the work of such artists as Aretha Franklin, Average White Band, Roberta Flack, Hall and Oates and Judy Collins.

BLUE WEAVER
Keyboards
Derek Weaver born 11/3/47 in Cardiff, Wales. Prior to working with The Bee Gees, Blue was with Mott The Hoople, Strawbs, Fairweather and with Dennis in Amen Corner. Blue lives in London and is in great demand for session work. He can be heard on Lou Reed's "Berlin" album and recently he toured with the Hunter-Ronson Band on their triumphant British debut tour. Blue studied piano and theory at Cardiff College of Music and Art. His musical influences were classical, then Booker T. Markeys, Willie Mitchell and Stevie Wonder.



Mountain of Flesh
23 yrs OLD
6ft TALL
Worlds Largest
HUMAN
741 lbs

BARRY ALAN CROMPTON GIBB Born: Douglas, Isle of Man, September 1, 1946. MUSICAL TRAINING: Self-taught. MUSICAL INFLUENCES: Otis Redding, The Beatles, Elton John, Stevie Wonder, Bob Hope. SONGWRITING INSPIRATION: Stevie Wonder, Bachrach, Neil Sedaka, Carol King, Terry Goffin, Bob Hope, all people, places and New York. FAVORITE SINGLES: Breaking Up Is Hard To Do—Neil Sedaka, Good Vibrations—The Beach Boys, Monday Monday—Mamas and Papas. FAVORITE ALBUMS: Tapestry—Carol King, Sargeant Pepper—The Beatles, Main Course— Bee Gees.

MAURICE ERNEST GIBB Born: Douglas, Isle of Man, December 22, 1949. MUSICAL TRAINING: Self-taught. MUSICAL INFLUENCES: Neil Sedaka, The Beatles, Everly Brothers, The Beach Boys. SONGWRITING INSPIRATION: Neil Sedaka, Paul McCartney, Roy Orbison. FAVORITE SINGLES: Good Vibrations—The Beach Boys, Heard It Through The Grapevine—Marvin Gaye, Pick Up The Pieces—Average White Band. FAVORITE ALBUMS: Smiley Smile—The Beach Boys, Sargeant Pepper— The Beatles, Mr. Fantasy—Traffic.

ROBIN HUGH GIBB Born: Douglas, Isle of Man, December 22, 1949. MUSICAL TRAINING: Self-taught. MUSICAL INFLUENCES: Neil Sedaka, The Beatles, Otis Redding. SONGWRITING INSPIRATIONS: Living. FAVORITE SINGLES: Boogie on Raggie Woman —Stevie Wonder, Pick Up The Pieces—Average White Band, Mandy—Barry Manilow. FAVORITE ALBUMS: Sargeant Pepper—The Beatles, Endless Summer—The Beach Boys, Wedding Album—Cheech and Chong.

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BEE GEES

MAIN COURSE

RECIPE

Start with 3 heaping portions of Barry, Maurice and Robin Gibb vocals.

Add production by Arif Mardin.

Stir in string and horn arrangements by Arif Mardin.

Flavor with 10 fresh new Bee Gees songs.

Spin at 33-1/3 RPM for about 40 minutes.

Serve up—The Bee Gees Black Platter Special.

Serves from one to many thousands at a sitting.
On RSO Records and Tapes.

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